

The work of Francisco Ugarte constitutes an exercise of hues. This artist and architect assumes the risk of making his proposed subtle interventions become unnoticed. His pieces pose a challenge for the spectator, not only to acknowledge them as works of art, but also to admit their mere physical presence. *Stop* (2001) comprises a monitor line-up showing only the blue screens that precede a video. Francisco Ugarte limits his action to merely regulating the equipment in a way to obtain minimal differences in tones: a horizon that intrigues us due to its immutability, even more because it comes from an apparatus that we expect to deliver an avalanche of strident stimuli. In *English summer light* (2002), the life-size projection of a brick wall seems equally undaunted. Nevertheless, whoever takes care to watch this piece carefully will perceive the delicate change in tonality that endlessly changes the surface due to the changes in luminous irradiation caused by the clouds passing in front of the sun. The piece *Untitled* (2003) makes use of transparent glass, located from floor to ceiling and from side to side, just a few inches apart from the wall that closes the corridor formed by two other parallel walls. This minimalist intervention is only denounced by the crystal's polished shine. Here, once again, oddity arises; it is impossible to determine the subject of the work: the glass, the wall or the vacuum in between.

Written by Carlos Ashida for the *Cold Skin* exhibition